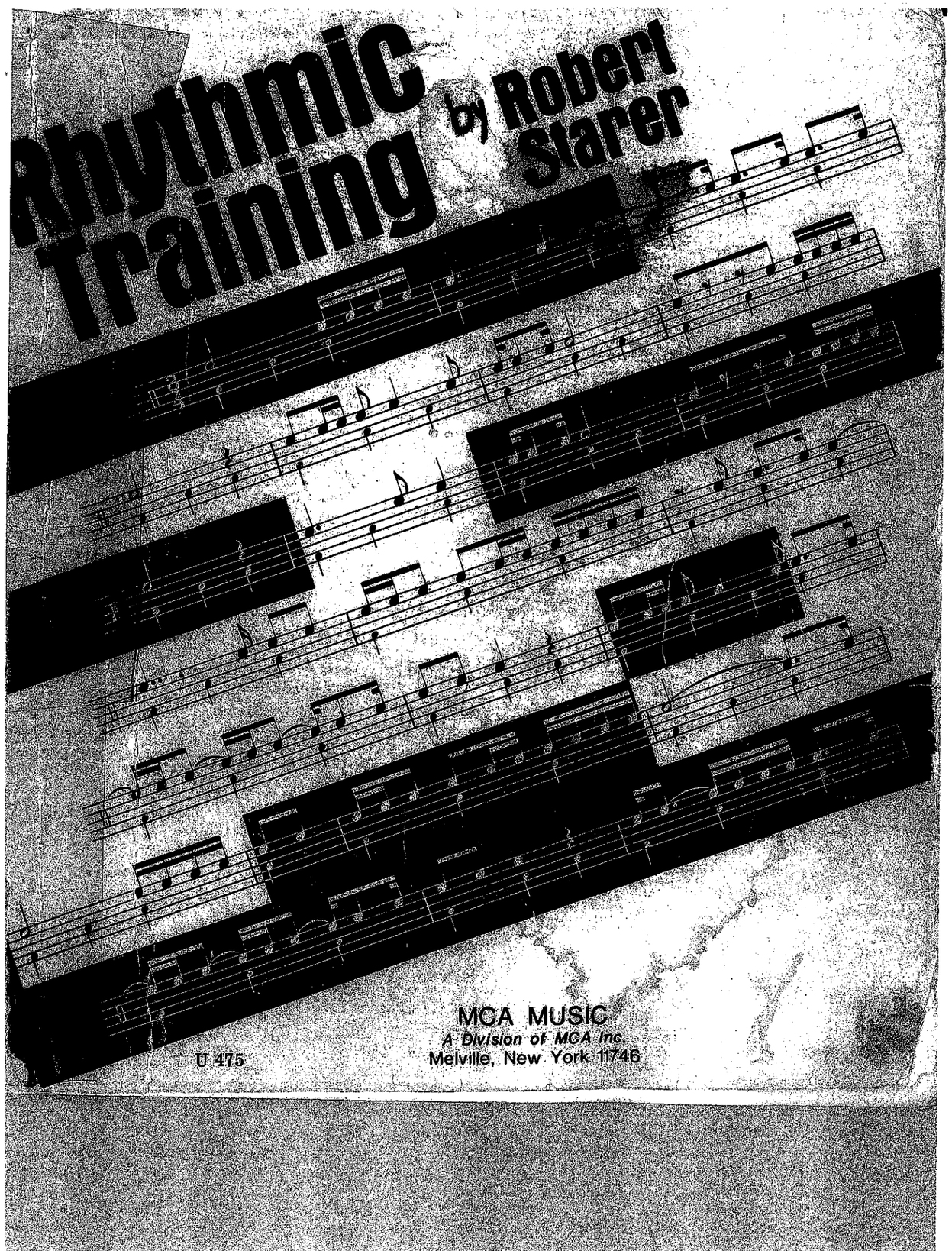
Rhythmic Training

by Robert Starer



U 475

MCA MUSIC
A Division of MCA Inc.
Melville, New York 11746

Chapter I

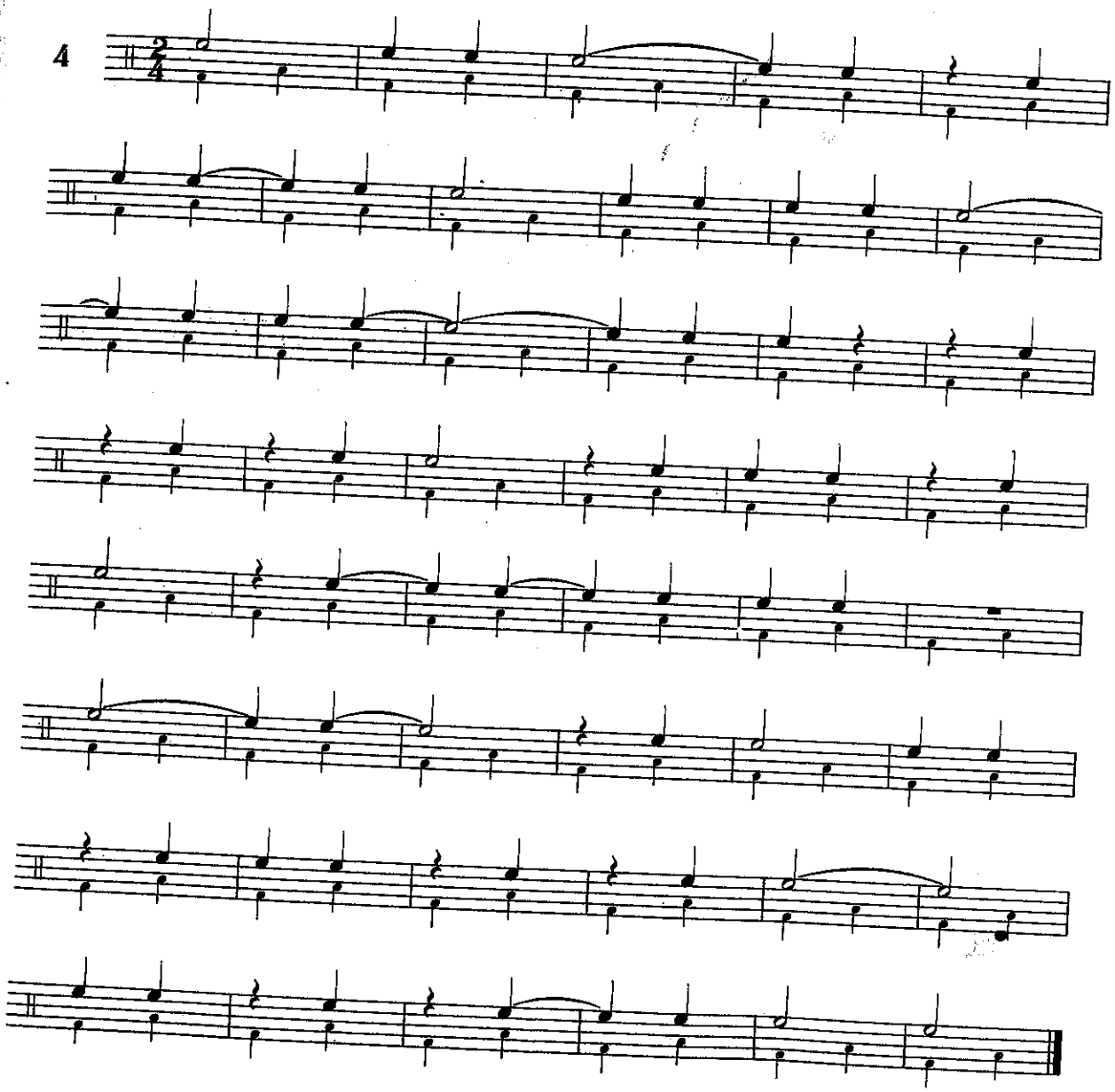
Rhythmic Organization, the Bar-line and Meter.

A vertical line divides the pulse into bars or measures. The first beat after each bar-line is always the downbeat (strong).

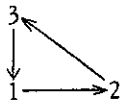
Two quarter-note beats per bar: $\frac{2}{4}$ meter =

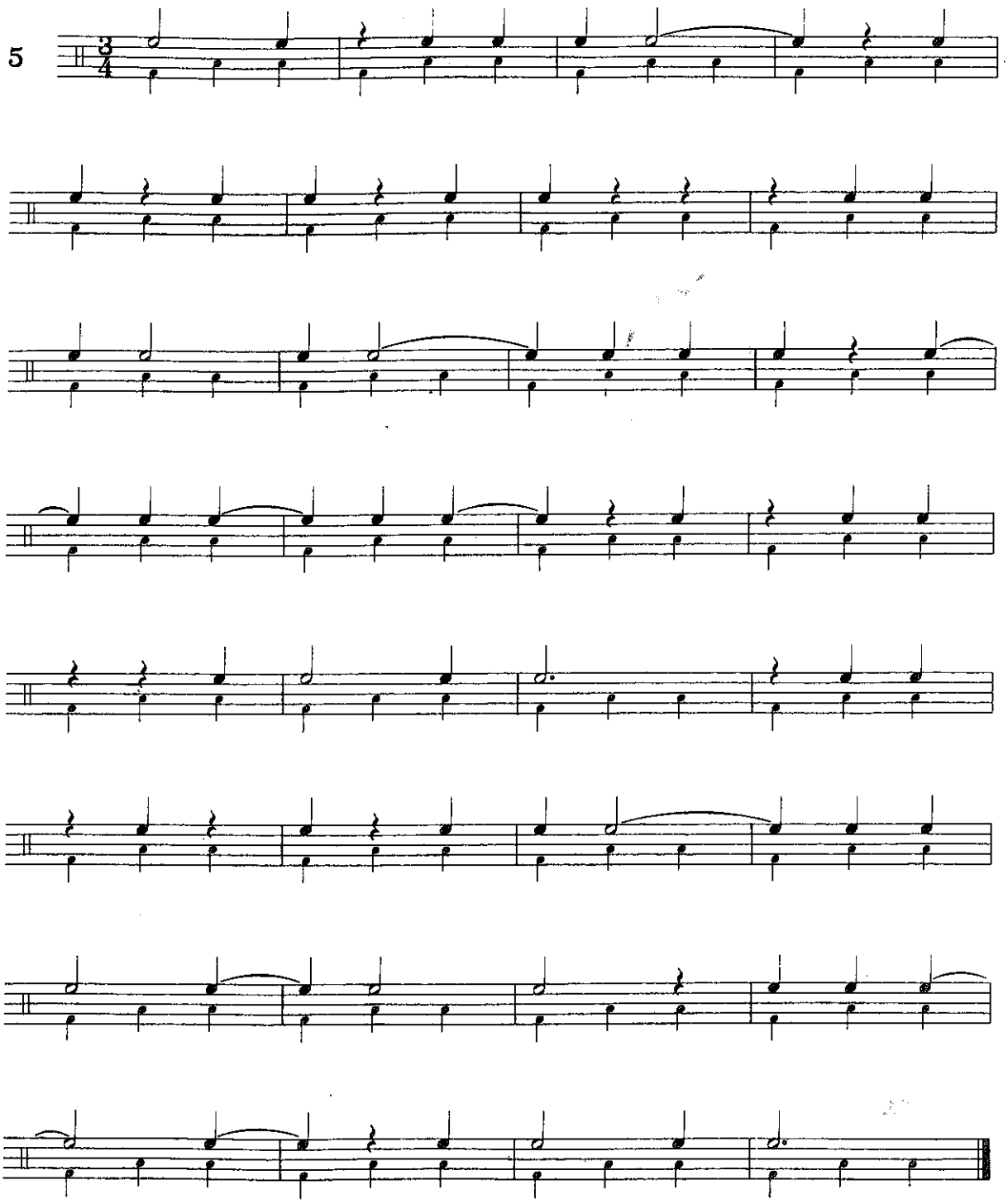
Conductor's symbol: 1 ↓ downbeat 2 ↑ upbeat

(A tie connecting two notes may go across the bar-line.)

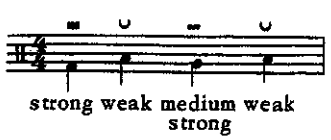


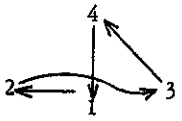
Three quarter-note beats per bar: $\frac{3}{4}$ meter =

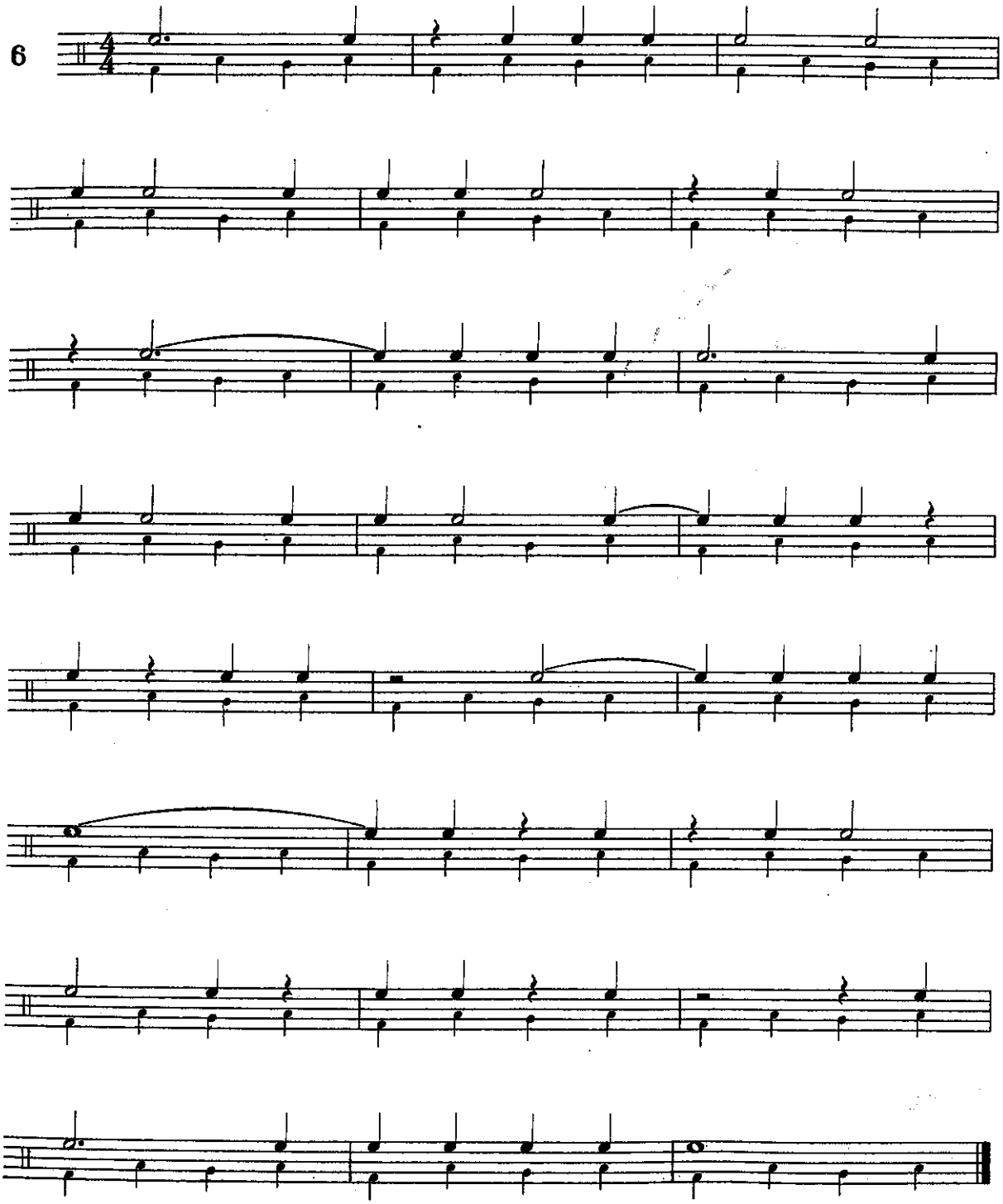




Four quarter-note beats per bar: $\frac{4}{4}$ meter =

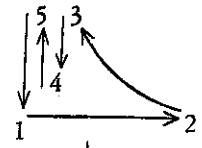




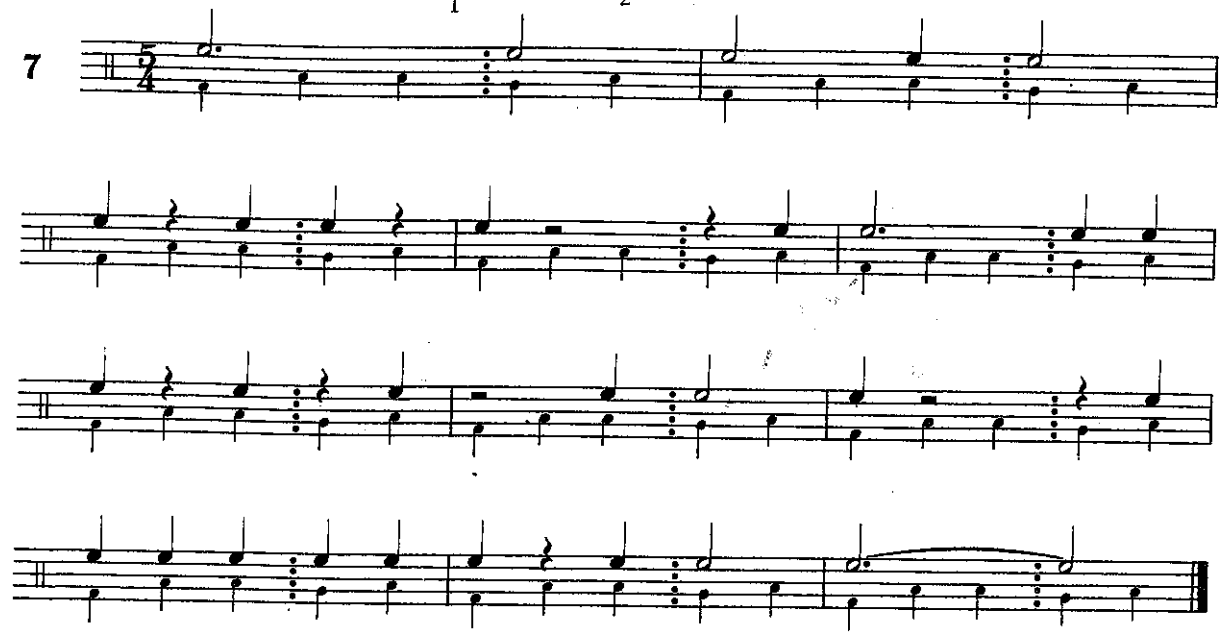


Five quarter-note beats per bar: $\frac{5}{4}$ is a combination of 3+2 or 2+3.

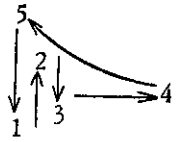
$\frac{5}{4}$ meter (3+2) =



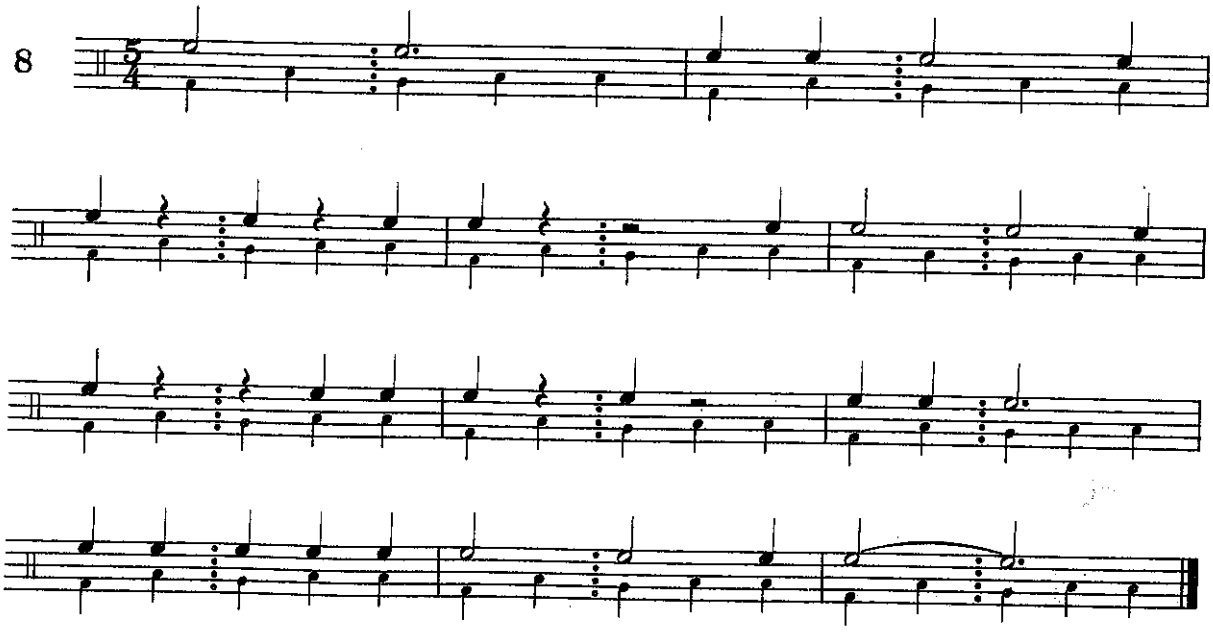
7



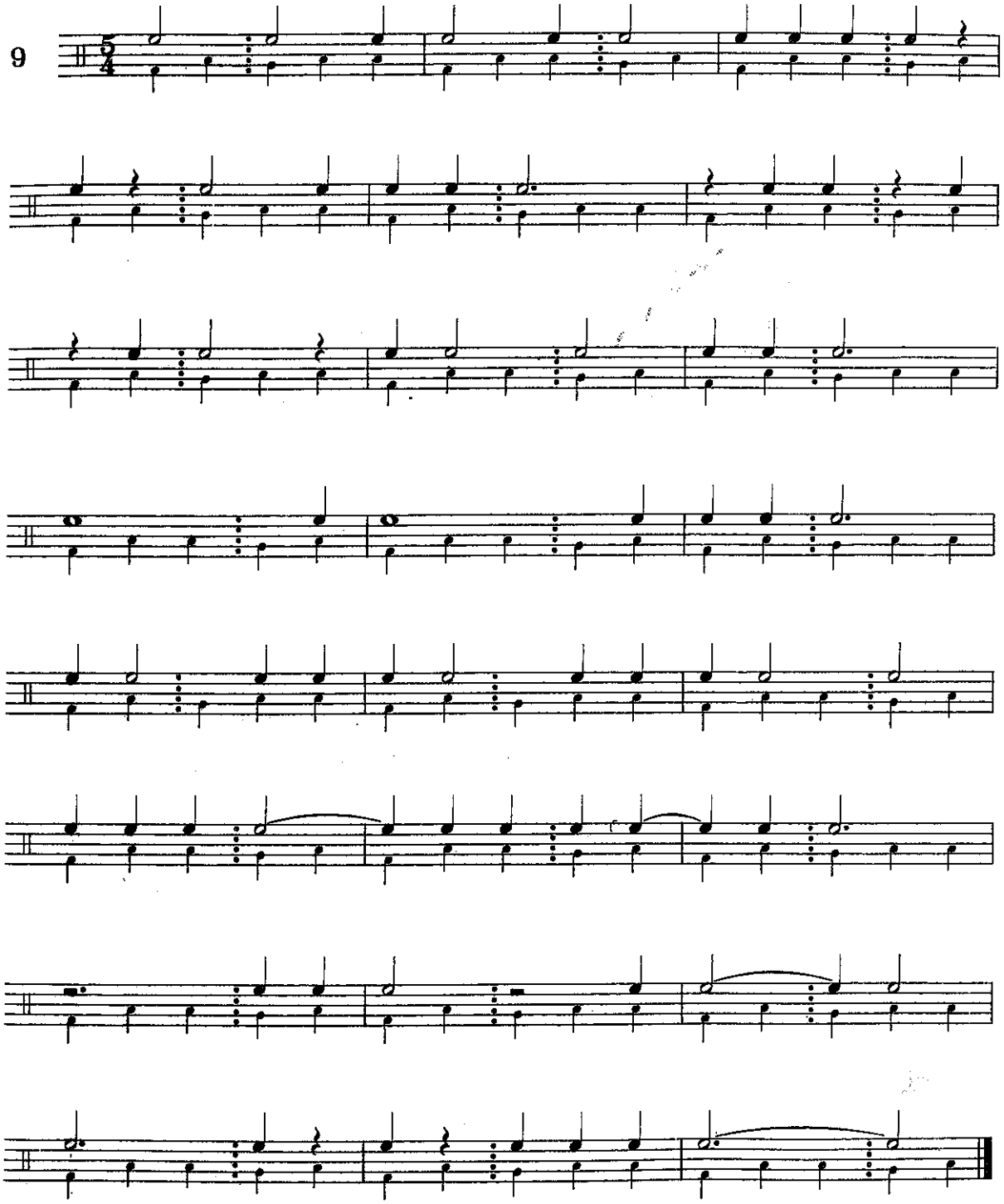
$\frac{5}{4}$ meter (2+3) =



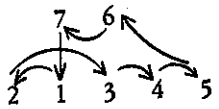
8



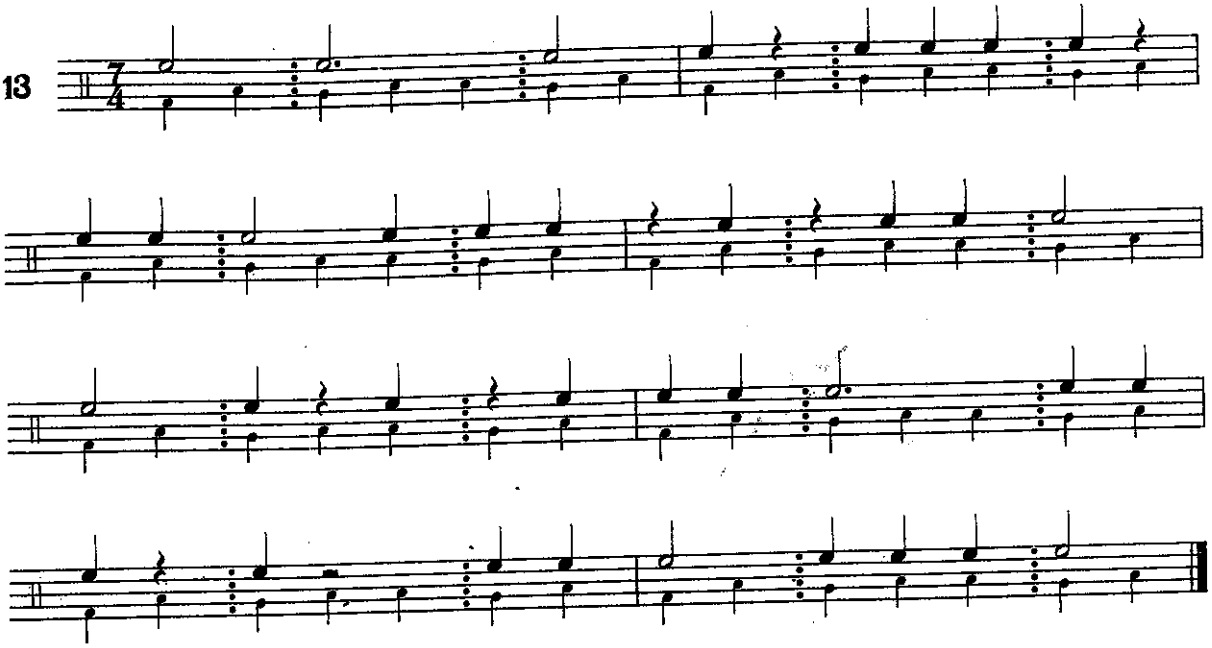
5/4 meter continued: mixing 2+3 and 3+2



$\frac{7}{4}$ meter (2+3+2)= ▬ ∪ ⁝ ▬ ∪ ∪ ⁝ ▬ ∪

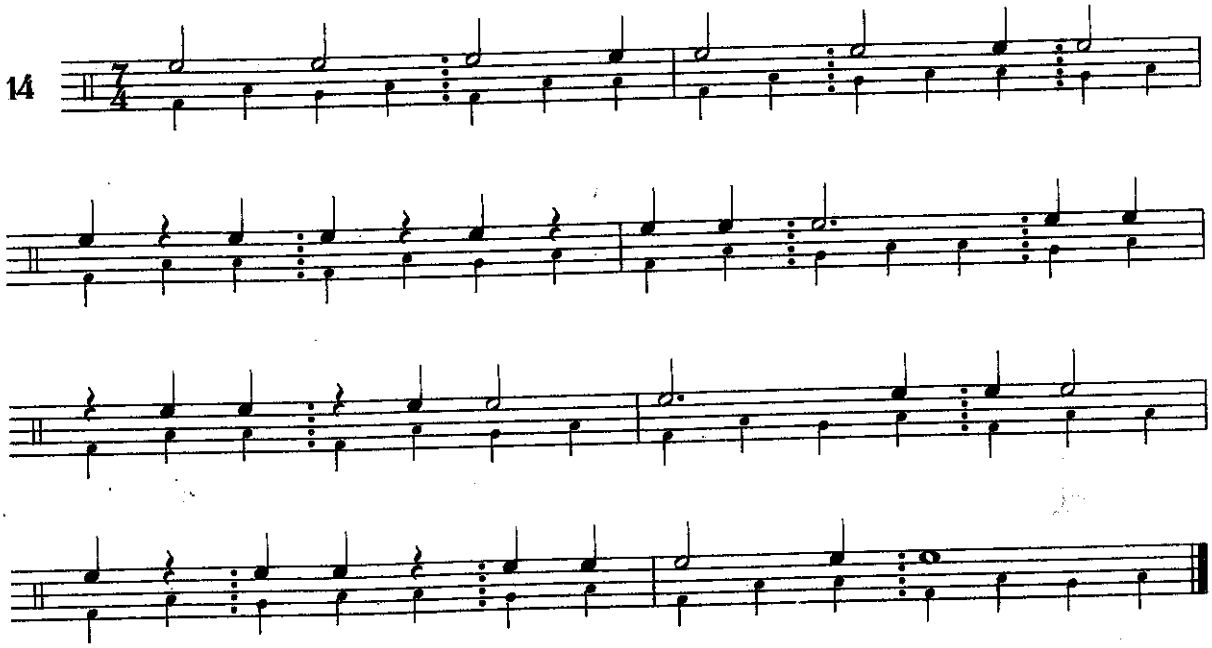


13



$\frac{7}{4}$ meter continued: mixing 4+3, 3+4 and 2+3+2.

14

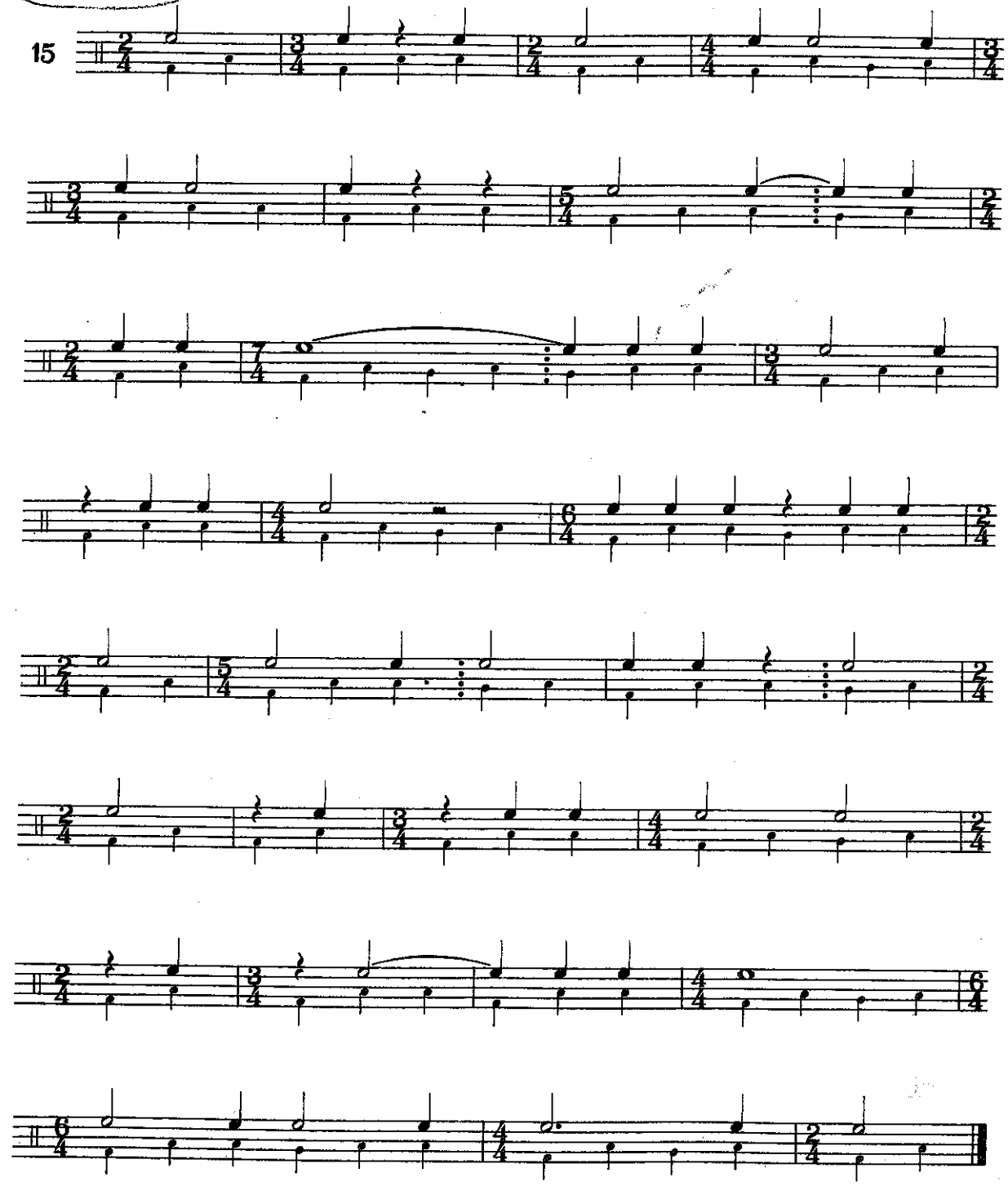


Name: _____ Advisor: _____ Date:

Numbers larger than seven (beats per bar) are occasionally found in musical literature. They are rarely prime numbers such as 11 and 13, but mostly multiples of shorter numbers such as 9 (3×3) or 12 (4×3) and will be dealt with in later chapters.

Changing Meters

15



Chapter II

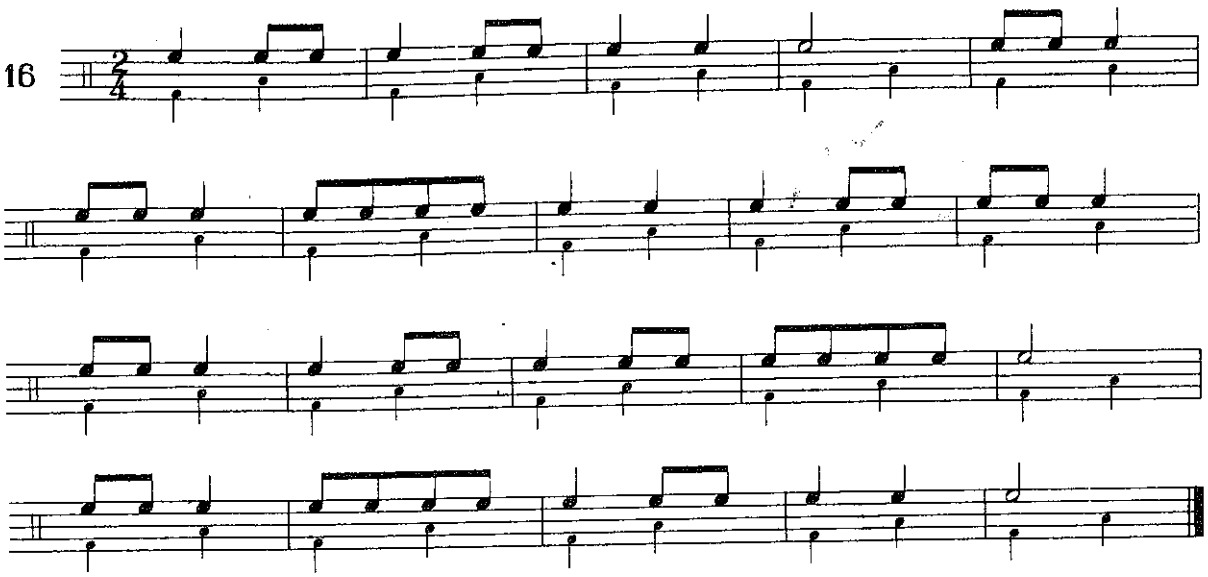
Dividing the Beat into Two Equal Parts

The Eighth-Note

Notation: The eighth-note can be notated ♪♪ or ♫; also ♬

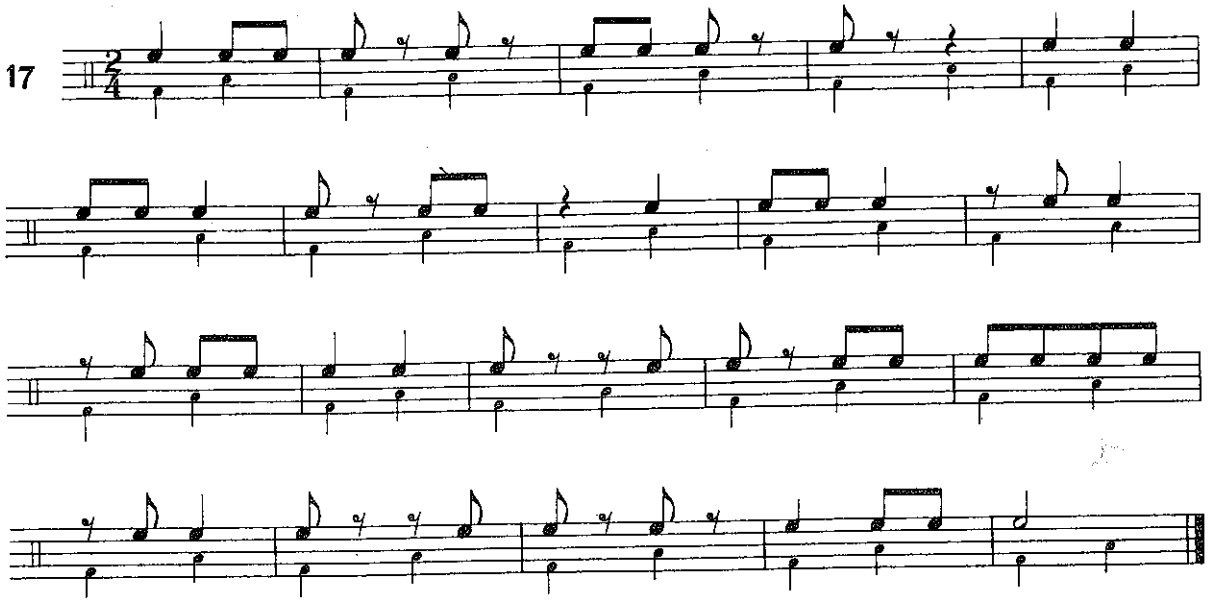
$\frac{2}{4}$ meter = 𝅗𝅥 𝅘𝅥𝅮 (see No.4 for conductor's symbol)

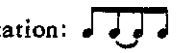
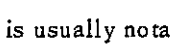
16



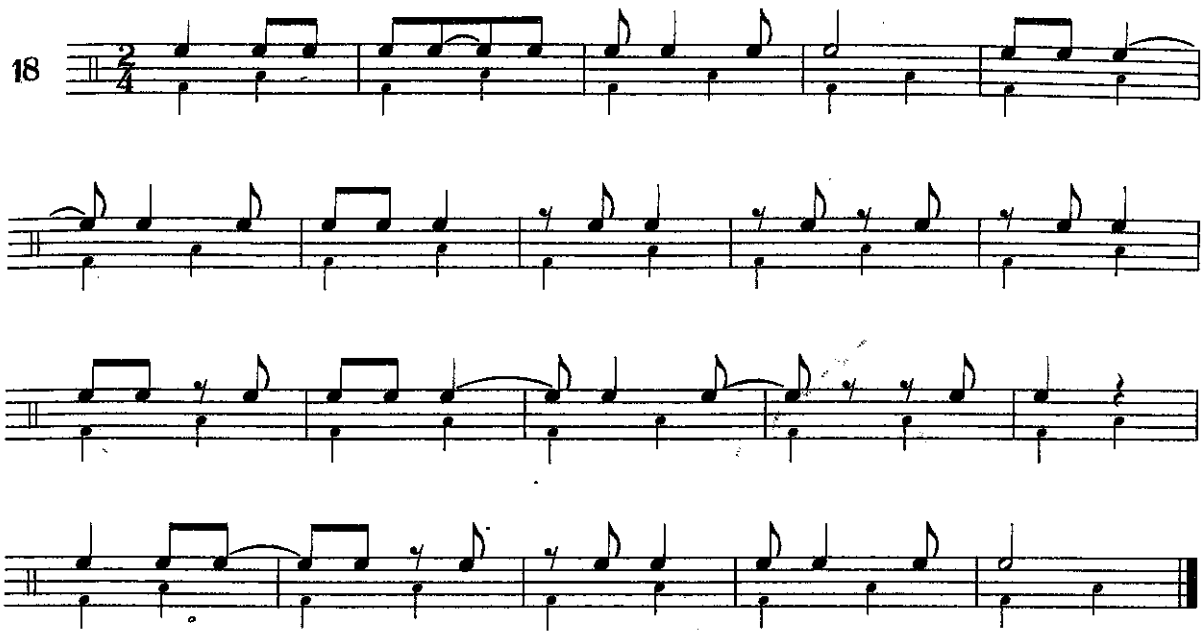
Notation: The eighth-rest 𝄾

17



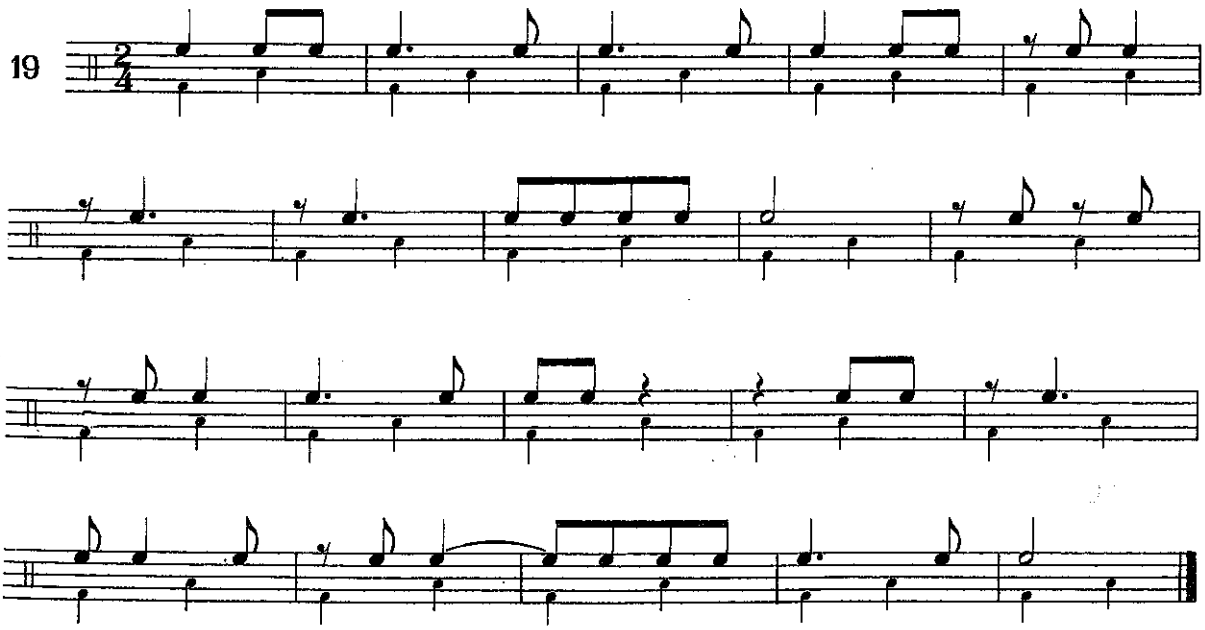
Notation:  is usually notated  Such an "off-beat" rhythm pattern is called syncopation. It can also be created by the use of ties and rests.

18



Notation: . The dotted quarter-note equals three eighth-notes or one and a half quarter-note beats.

19



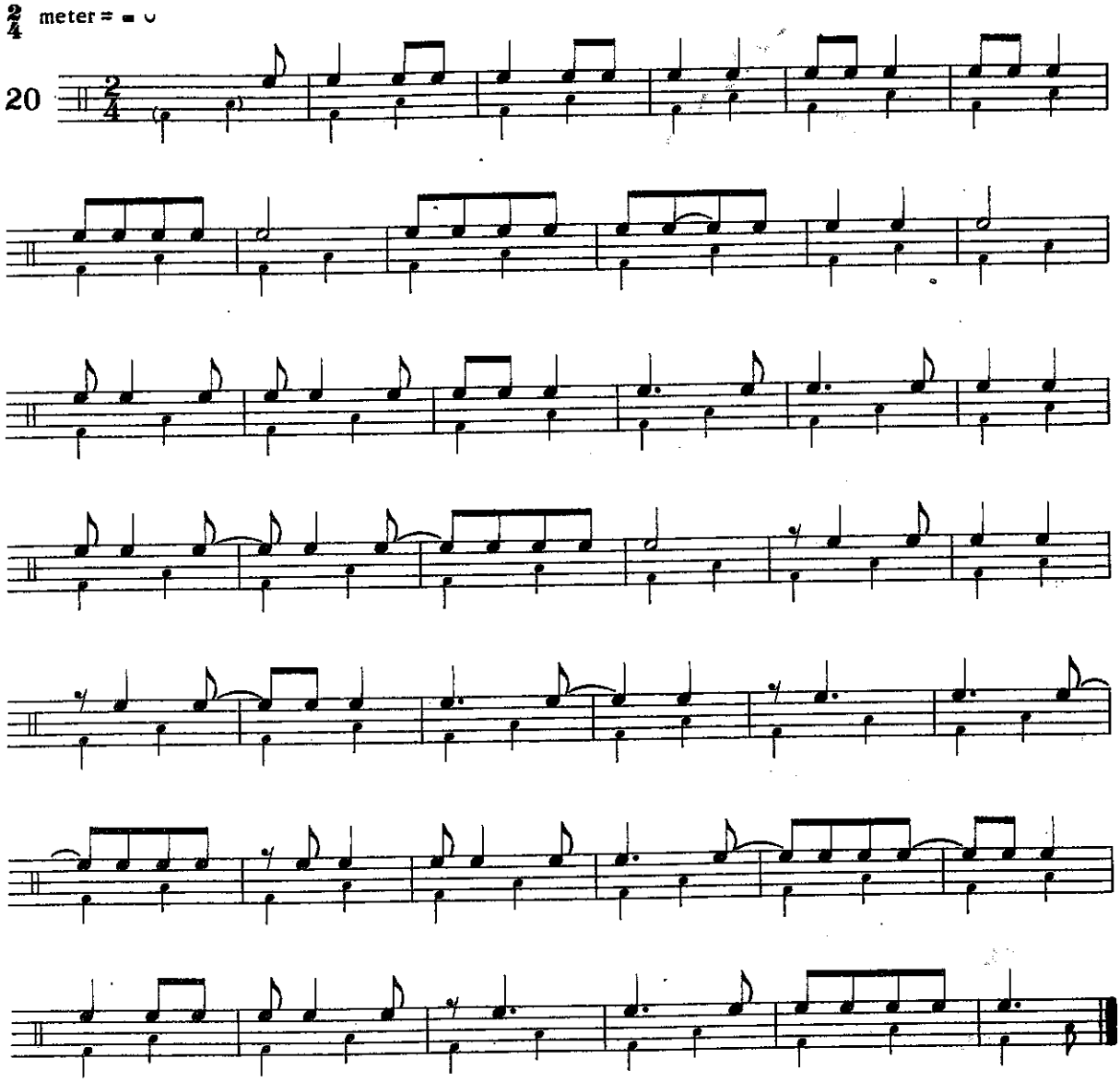
A musical composition can begin on an upbeat rather than on a downbeat. This upbeat may be an eighth or a quarter-note. In order to perform the upbeat precisely, it is wise to establish the pulse clearly before beginning.

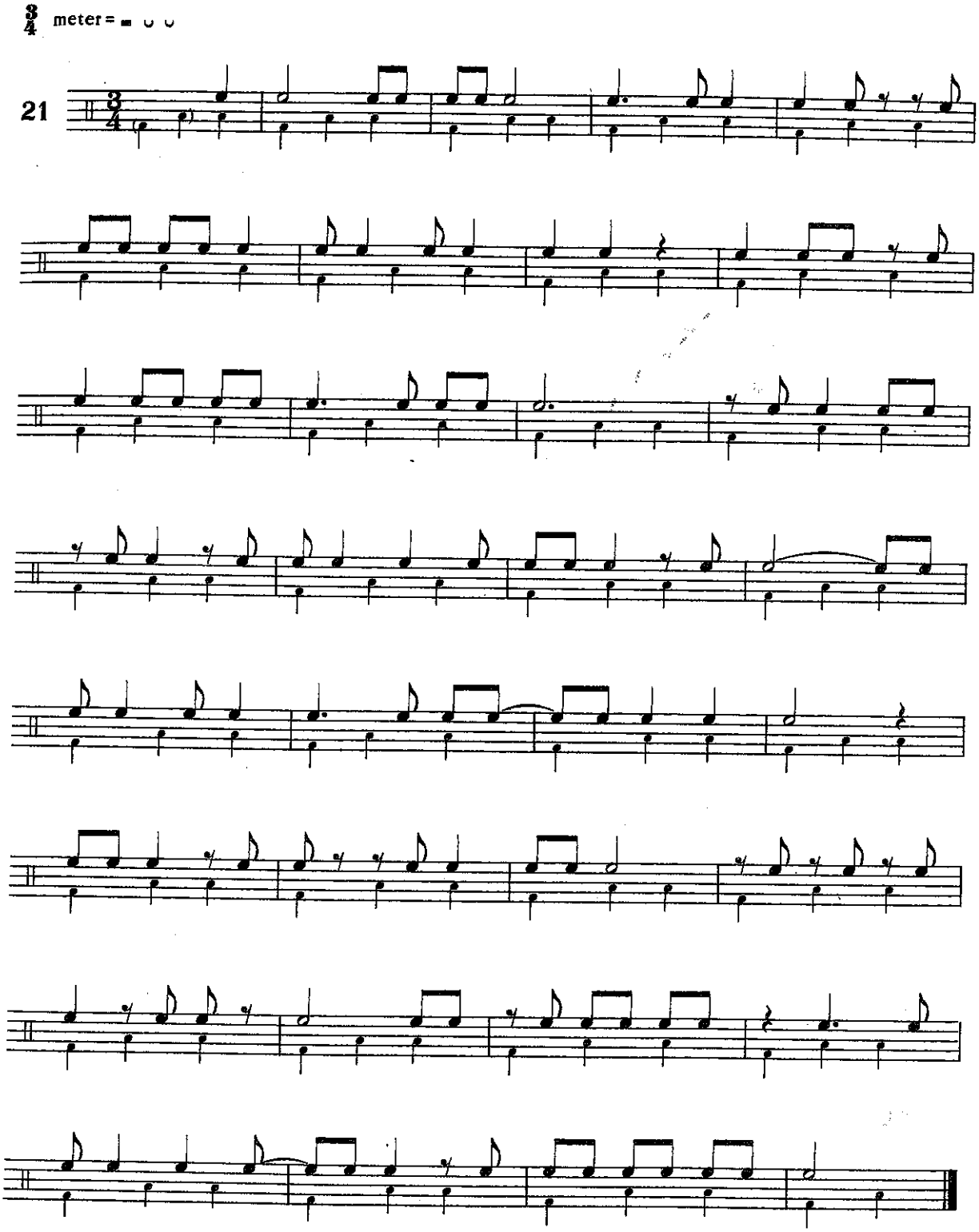
Thus

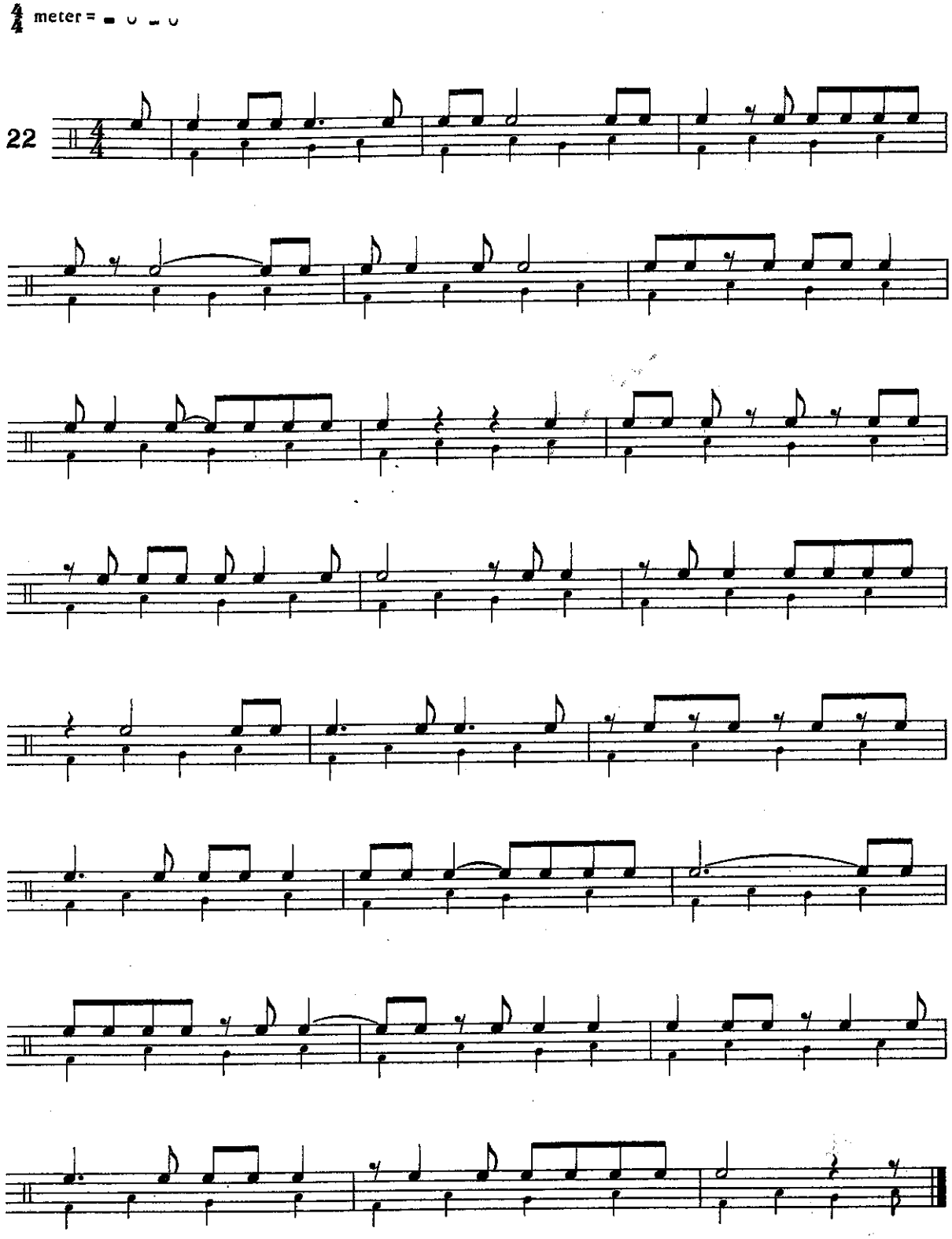
or

should be practiced:

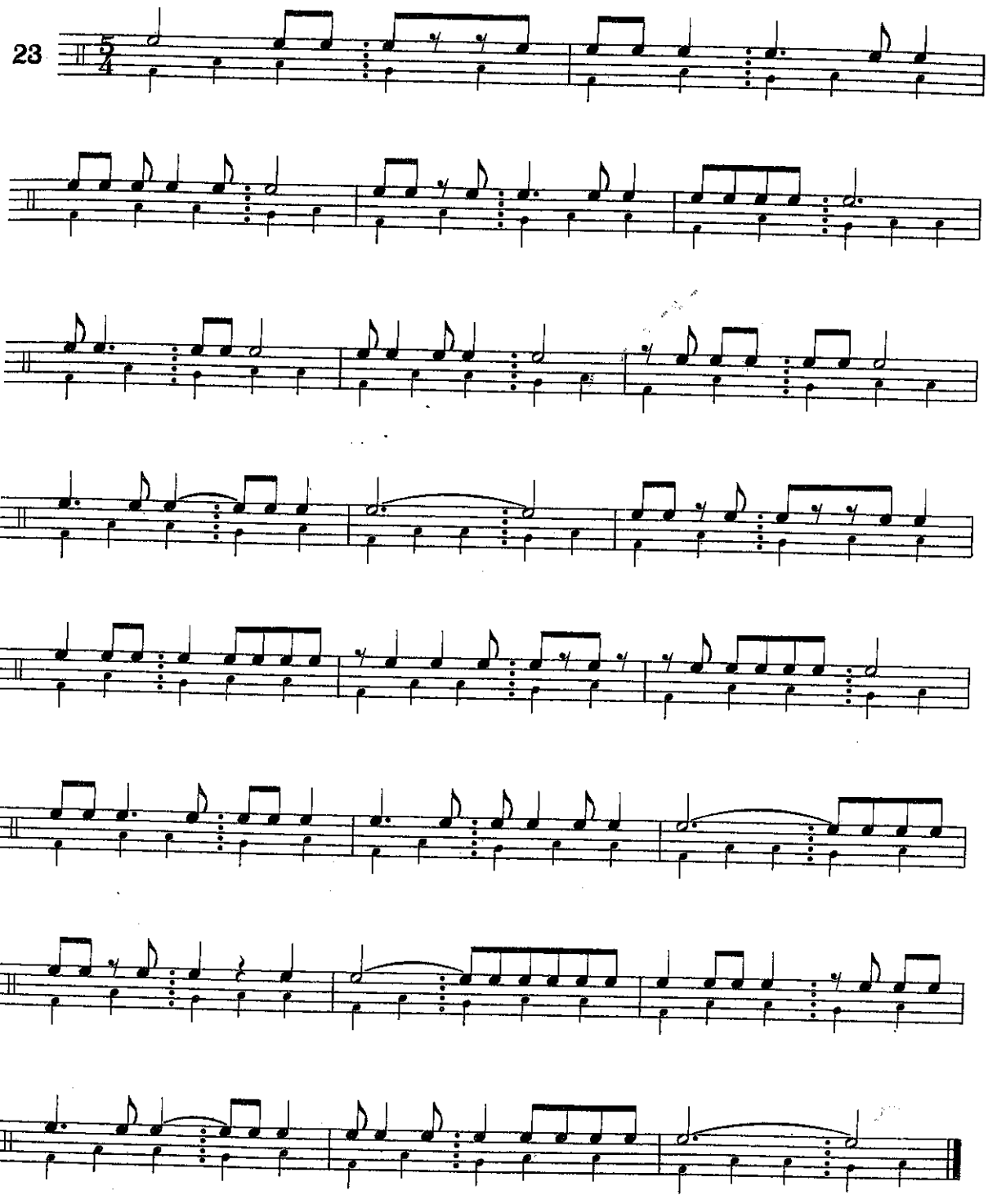
Notation: usually the value of the upbeat is subtracted from the last bar.

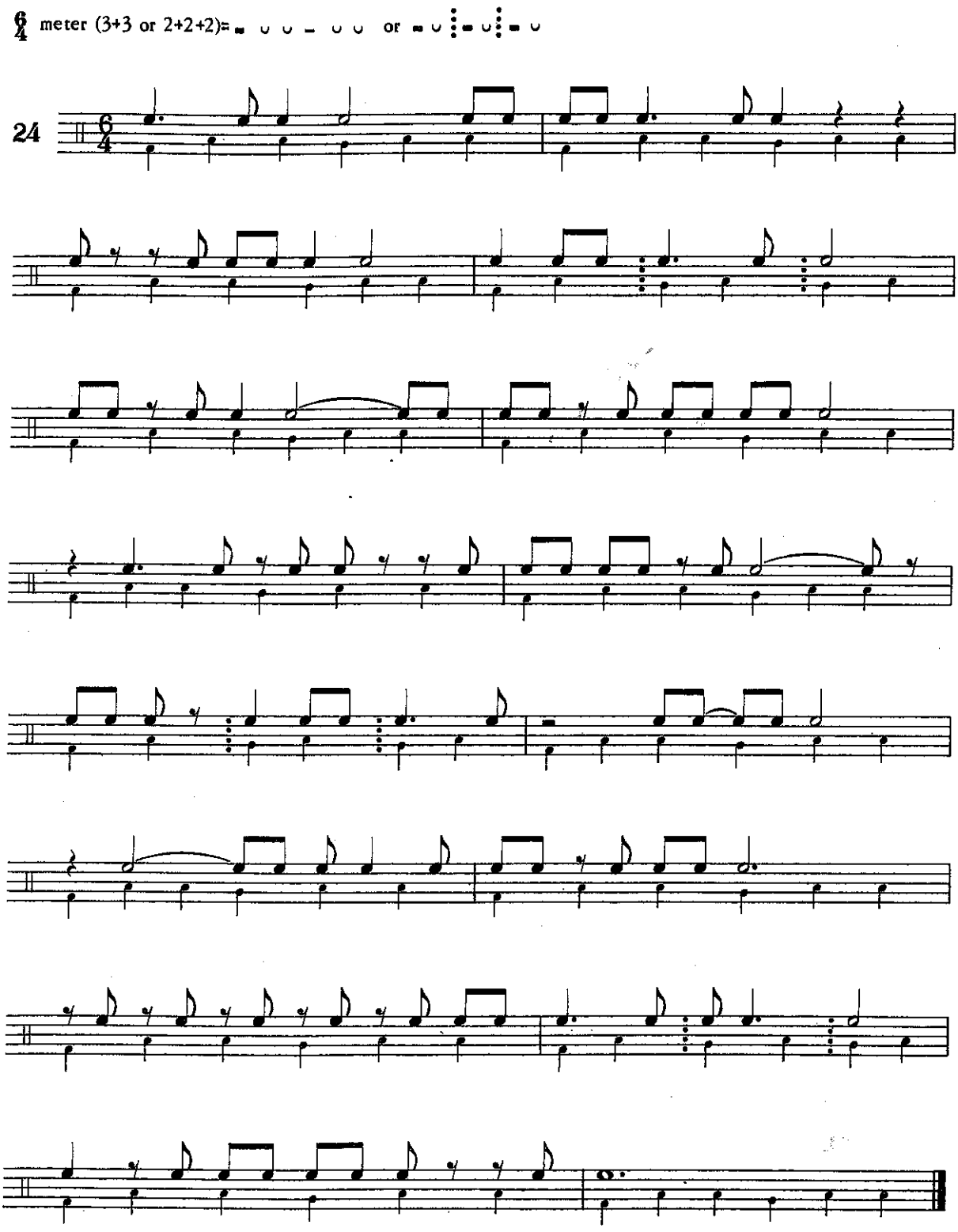


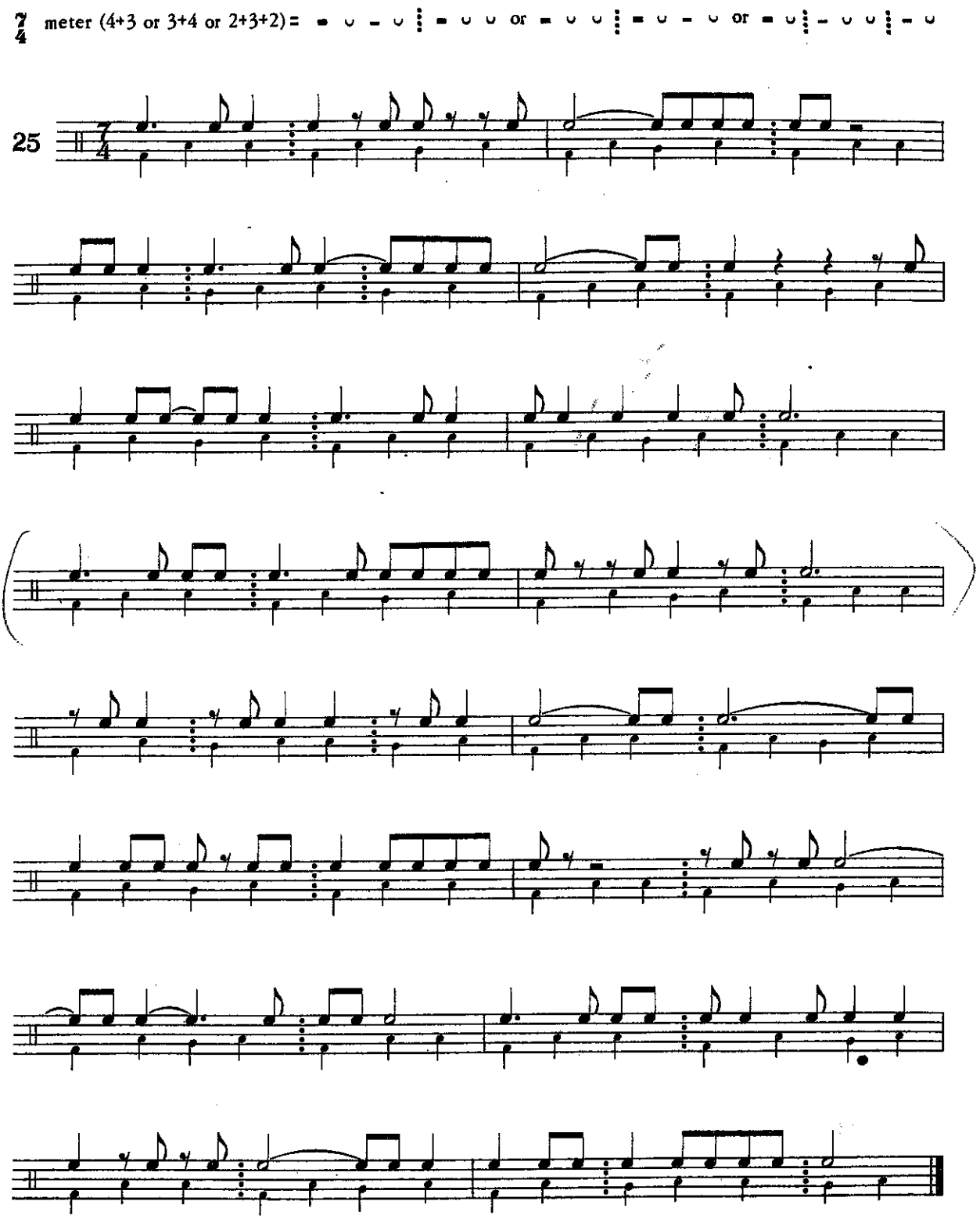

3/4 meter = ♩ ♪ ♪
21


4/4 meter =
22

$\frac{5}{4}$ meter (3+2 or 2+3) = ♩ ♪ ♪ ♩. ♪ or ♩ ♪ ♩. ♪ ♪

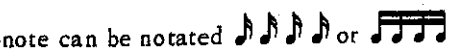



6/4 meter (3+3 or 2+2+2)=
or
24


7/4 meter (4+3 or 3+4 or 2+3+2) =
or
or
or
25

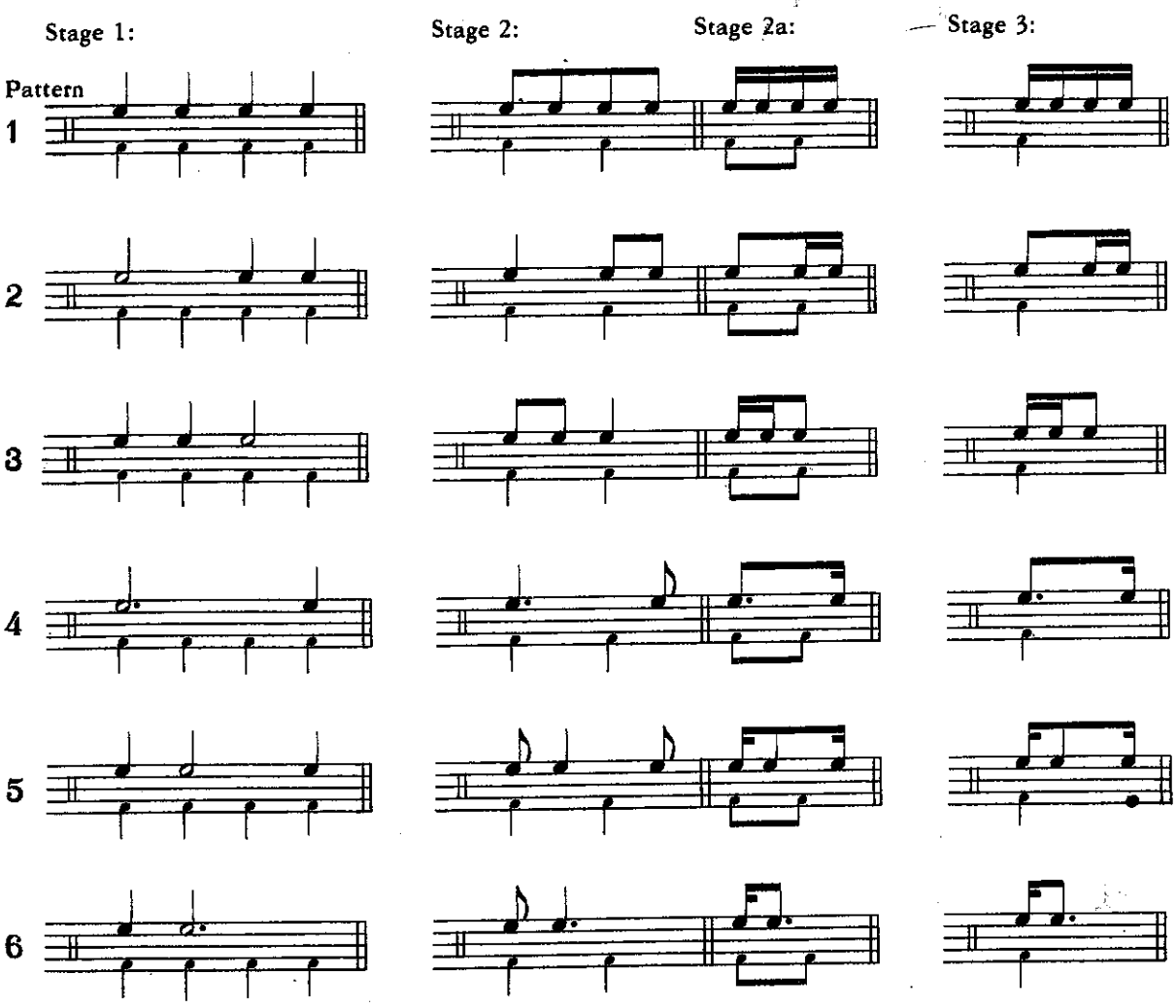
Chapter IV

Dividing the Beat into Four Equal Parts
The Sixteenth-Note

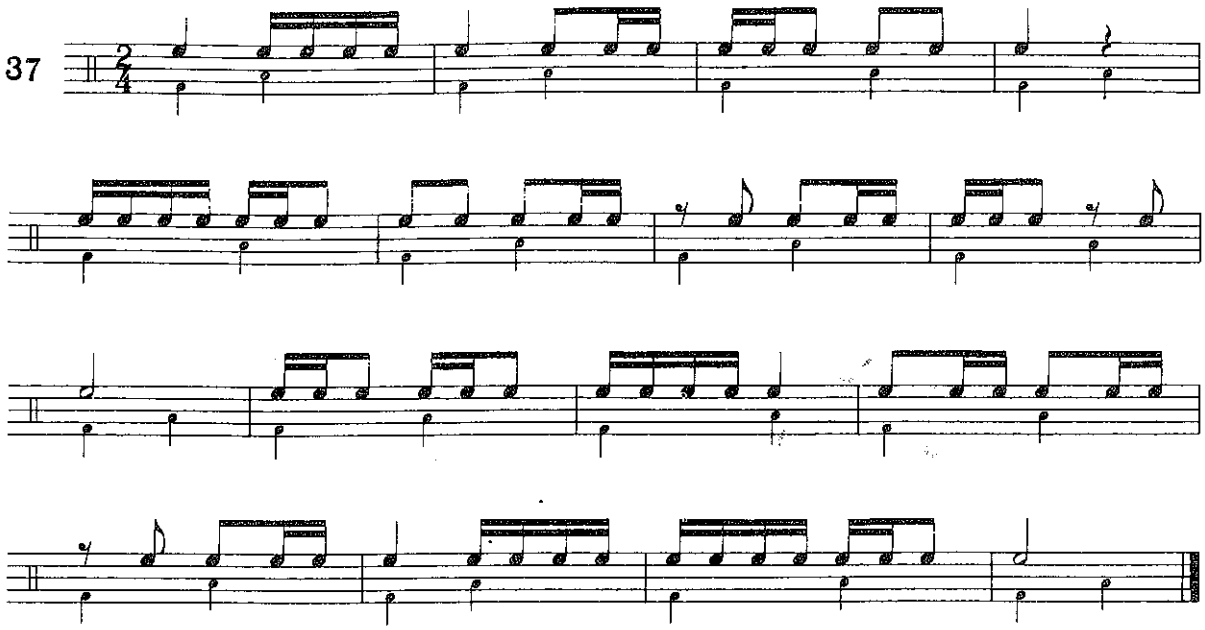
Notation: the sixteenth-note can be notated  or

Six basic pattems: 1. 2. 3. 4. 5. 6.

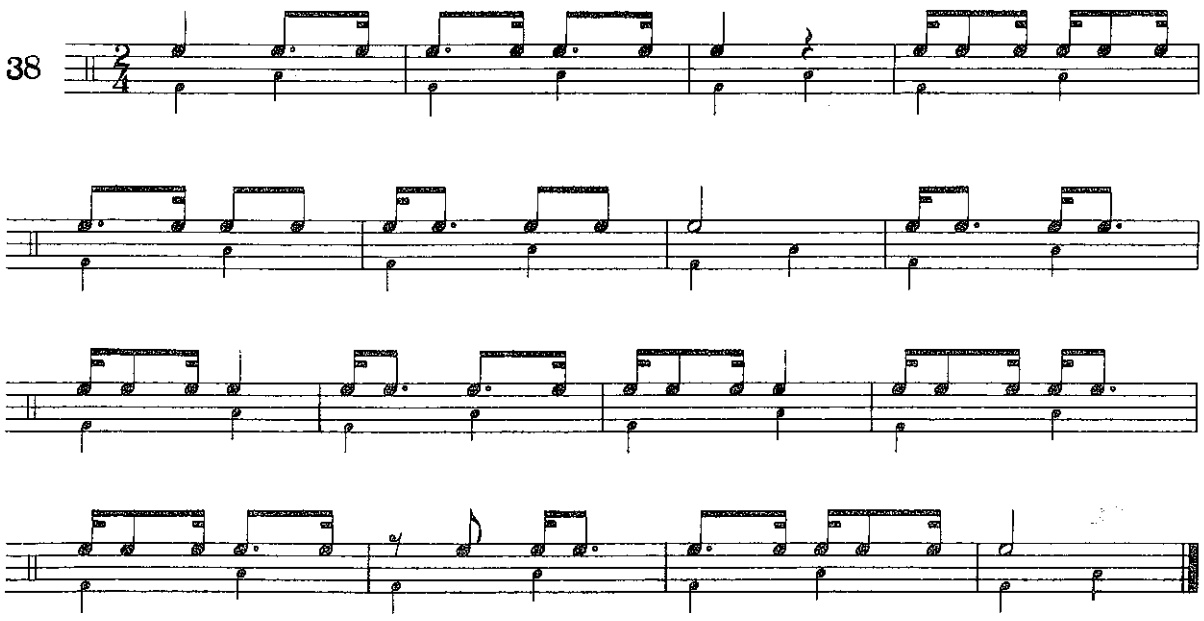
These basic patterns should be understood as differently notated versions of familiar rhythms. To comprehend their ratio to the beat it is best to take every one of them through the different stages outlined below, keeping in mind that stages 2 and 2a are identical except that 2a is twice as fast as 2.



Patterns 1, 2 and 3



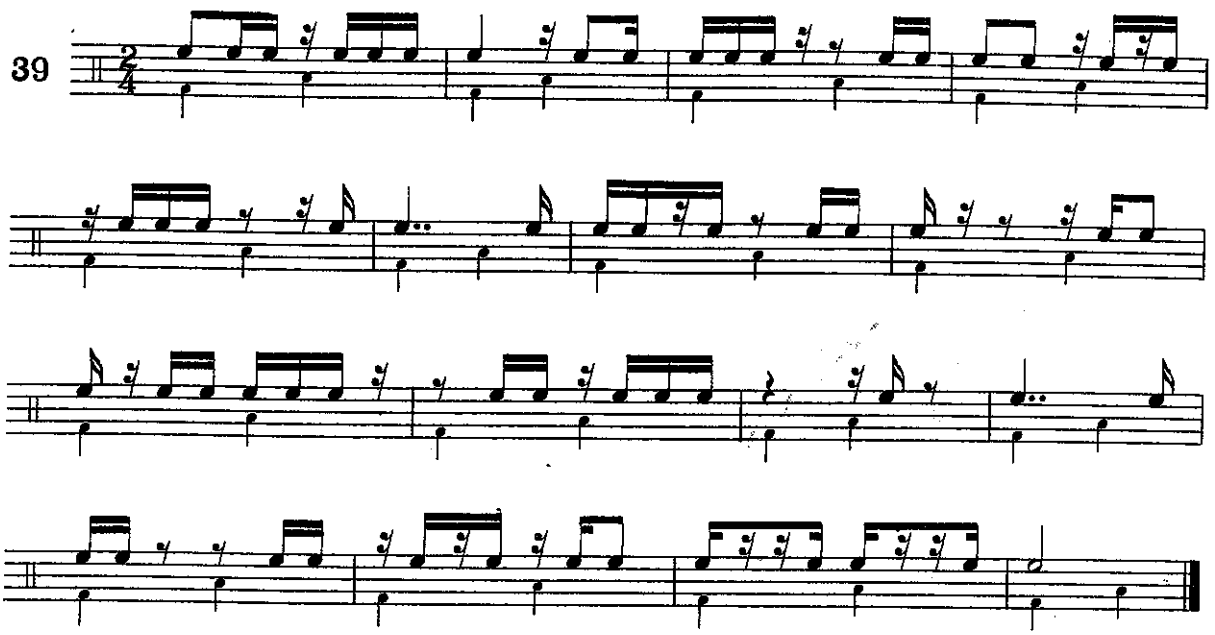
Patterns 4, 5 and 6



The Sixteenth-Rest 𝅀

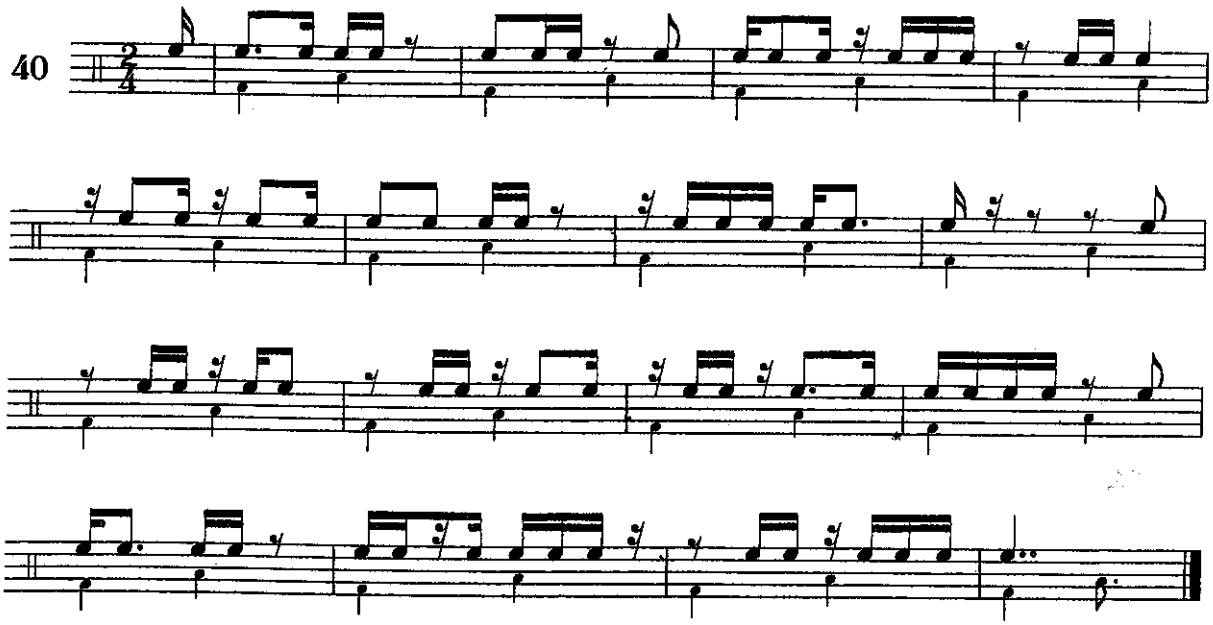
Notation:

39

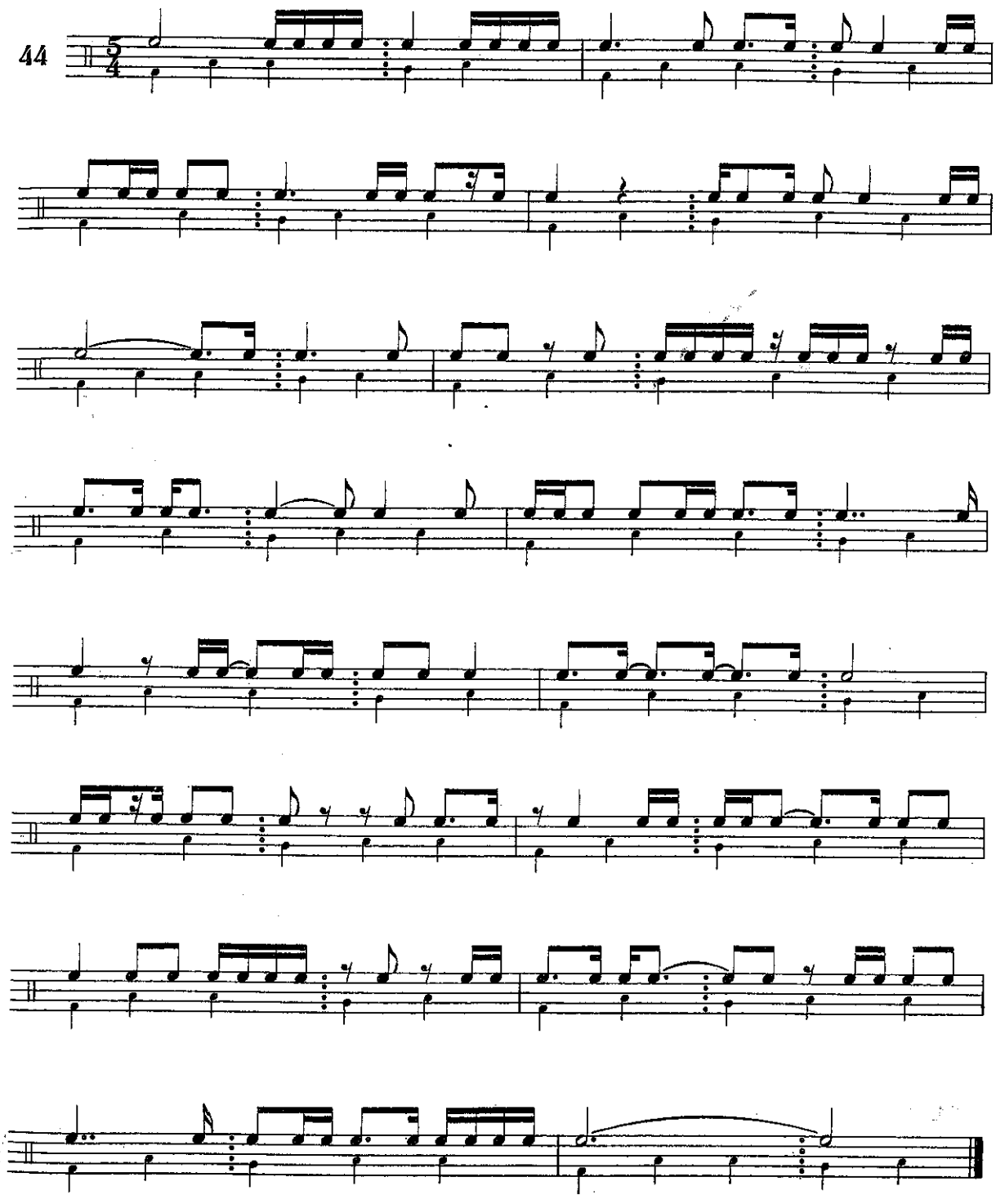
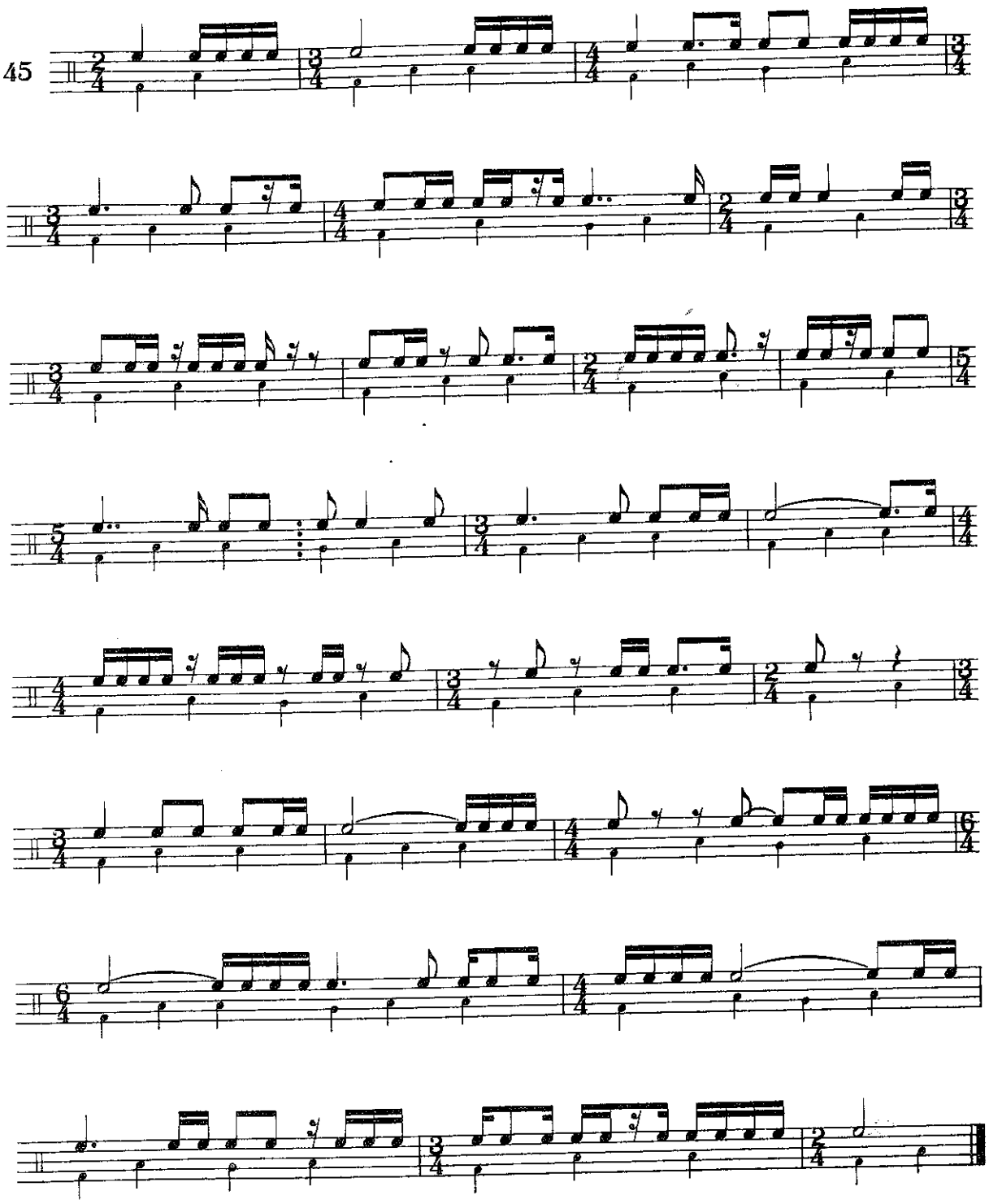


Upbeats using one or more sixteenth-notes occur frequently. To execute them precisely the pulse should be firmly established before beginning the exercise.

40



5/4 meter (3+2 and 2+3)



Changing Meters